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Charles Chaplin—Limelight

IT MAY be possible, that when the history of our Era is written, that the Art of the Screen will be separated from the Box-Office, and the Big Business which developed into a world-wide Industry, may be minimized, in comparison with its creative force.

When the chroniclers search for some personality, who was born out of the heart of Motion Pictures, their vision will see a little man, with flat feet, a cane, a derby, baggy trousers, a moustache that moved up and down, a clown supreme, a superlative pantomimist, who required no voice to tell his story, and for whom Sound was unnecessary to increase the stature of his genius.

Leoncavallo's Pagliacci is the great Clown of Opera, and Charles Chaplin (Charlie) is the great Clown of Motion Pictures. It is interesting how life works out a pattern, for those whom Life wishes to be always remembered for the gift, which Life has given into their keeping. Charles Chaplin has clowning through all of his pictures, despite his ambition not to be a clown, but to exercise the dramatic spirit which moved him, until, finally, he sensed the greatness in his own ability, he saw himself graduated from clowning to The Clown, and added his own name to the famous names of the Clowns of History, three whose names are recorded.

Joseph Grimaldi (1779-1837) was an English comedian, pantomimist and clown. It is through Grimaldi that the term, Joey, came to signify "circus clown" in slang. Another famous clown was The French Carlin (1713-1783) and Richard Tarlton, who died in 1588, and who was a great favorite of Queen Elizabeth. Tarlton acted at the galleried Inn, called, the Belle Sauvage, in England.

It is five years since Charles Chaplin has produced a Motion Picture, Limelight was worth five years of waiting, and the difference between Limelight and Monsieur Verdoux is the differ-



ence between a Clown and a Jester, the latter, who is the cruel wit of the classes, and Calvero, in Limelight, the beloved Clown of the masses.

When a picture makes you both glad and sad, how can you best describe it? If I were writing a description, or a review for Life Magazine, or for the New York Times, I would eliminate any reference to the compound and hyphenated word, so near and dear to our Motion Picture hearts,

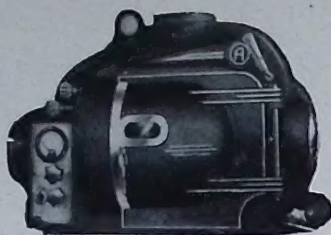
namely, the box-office, but as Charles Chaplin comments in, Limelight, by saying, "I hate the sight of blood, but it's in my veins," so I must bring this touch of commercialism into Limelight, because Box-Office is the life-blood of Motion Picture enterprise in all the fields of its operation. As one exhibitor explained, in analyzing good and bad pictures, "If a picture makes money at the box-office, that's a good picture, if it doesn't, that's bad." With which judgment I do not agree, for the box-office, while inevitable, is not infallible, but it is the answer to where the picture can be played.

Limelight, weighed on the scales of Box-office, irrespective of any other weight which it possesses, is worth its weight in gold, for every producer knows that tears, brought to the eyes of patrons, are liquid pearls of value, laughter brought to the lips of patrons means a full house, and here are two emotions, which, if injected into a picture skillfully, are sure-winners, or better still, if interblended, so that tears may suddenly give way to laughter, the producer and director have in their picture, a heart-appeal which never fails to secure followers or patrons.

Limelight, weighed on the scale of Art, has drama, pathos, laughter, grace, charm, merriment, happiness, sorrow, beauty, ugliness, tragedy, philosophy, but much more which is humanity, imagery, and the use of ballet.

Those of us, who enjoy ballet, know that in ballet there is an expression of the perfection of pantomime and movement. Ballet, as utilized by Charles Chaplin in, Limelight, is used to express life as young, full of vitality and beauty, to which tragedy and ugliness may come, just as, in contrast, it may come to those who are old, sick in body or spirit, and who have tasted the acid bitterness in the Cup of Defeat. But, despite disappointments, cruelties, inhumanities, despite infirmity, the ballet, as utilized by Charles Chaplin ex-

(Continued on Page 10)

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TRADE

headlines



The air is full of more than just rumours concerning Ned E. Depinet's possible return to RKO Radio. The Digest suggested it weeks ago.

The Little World of Don Camillo, French, with Fernandel, is having an extended run at the Alouette, Montreal. A gem of a picture, in any language.

The exhibitors who play Opera films, should get copies of the Toronto papers, and see how the Metropolitan is advertising its May presentations of a week of Operas, at the Maple Leaf Garden, Toronto. That's Showmanship, the result will be a complete sell-out and at \$10.00 top.

Loew's, Montreal, with Snows, tops all shows.

They're talking in Toronto about Paramount's re-release of Cecil B. DeMille, Cleopatra, with Claudette Colbert as the star — the Eglinton box-office is talking, also, and what we hear is good, very, very good.

Warner Bros. will have world-premiere of The Jazz Singer at the Fox Beverley Theatre, Beverly Hills, Tues. Dec. 30th. National release in February.

Al Lichtman, director of distribution, 20th Century-Fox, told company's division sales managers, at close of two-day session, that 20th Century-Fox will invest \$100,000,000 in 1953, in production, distribution and advertising of company's film.

20th Century Theatres managers show in aid of Variety Club, Tent 28, Toronto raised \$1,500 last Sunday.

RKO's line-up of product is the most powerful which this company has had in years — Walt Disney's Peter Pan, Technicolor — Samuel Goldwyn's, Technicolor, Hans Christian Andersen, Gabriel Pascal's, Bernard Shaw, Androcles and The Lion, Blackbeard The Pirate in Technicolor, an Edmund Grainger production, starring Robert Newton, Linda Darnell, William Bendix, Keith Andes, Jane Russell in Montana Belle, etc.

Round-up of U.S. box-office winners, MGM's Prisoner of Zenda, 20th Fox, Snows of Kilimanjaro, MGM's, Ivanhoe, United Artist — Charles Chaplin, Limelight, Warner Bros. Miracle of Our Lady Fatima, Republic's, Quiet Man.

RAY PRESENTS



THE Dan Krendel, Famous Players, Ontario District B. Thirteen Weeks, Stunt-A-Week Drive, is on its last lap, and the Big Push is on, to advance to top position by gaining points. At the finish of eleven weeks, this is how the Contestants stood in relation to points for the 11th week only:

Ted Doney, Royal, Guelph, 3200; H. F. Wilson, Capitol, Chatham, 2600; L. Preston, Capitol, St.

Thomas, 2200; W. K. Trudell, Capitol, London, 2100; J. McDonough, Tivoli, Hamilton, 1700; W. Blondell, Imperial, Sarnia, 1300; V. Hudson, Capitol, St. Catharines, 800; E. Landsborough, Capitol, Galt, 800; J. Knight, Capitol, Welland, 600; E. Scandrett, Royal, Woodstock, 600; J. Ward, Seneca, Niagara Falls, 500; W. J. Burke, Capitol, Brantford, 500; H. Chappel, Palace, Guelph, 300; G. H. Bowes, Capitol, Sarnia, 300; T. McKnight, Patricia, London, 300; P. Turnbull, Granada, Hamilton, 300.

THE DIGEST is keenly interested in Showmanship, as a matter of fact, if we admitted that we had a hobby, Showmanship is it, and that is why each year there is a Digest Showmanship Contest.

I have not seen the total score since the 6th week. I understand that the total number of points is computed every three weeks; therefore, I must have missed the total scores at the end of the 9th week. The 11th week points are the points obtained by the various exhibitors for that week only.

Ted Doney, as you will note, of the Royal, Guelph, secured 3200 points in the 11th week. Let us examine what Ted Doney did, to gather in all those thousands of points. He played MGM's, Ivanhoe, and his campaign started one week in advance, with a large banner placed over the subway on Main Street, a very prominent and much noticeable location. With a slight change in the copy, Ted utilized the same banner during the run of Ivanhoe.

Ted used the Walking Book street stunt, three days in advance of the showing, and the Daily Mercury picked it up, because of public interest in the stunt, and printed a three column picture. The book was, also, used as an advance lobby display, in front of the theatre, during the run of the picture.

A special front was used in which the theatre utilized MGM three-sheets, and other advertising accessories most effectively, and which was not expensive.

THE "I Saw" contest is still running daily on the front page of the Mercury, and the Royal has a free spot in this daily, six days a week. Two mounted one-sheets, with descriptive copy, were placed at strategic street intersections in Guelph for a full six days of the Ivanhoe run.

A two-column Art spread was used by Mercury, at no cost to the theatre. A tie-up with the local library, with distribution through the library of thousands of book-marks, rounded up Ted Doney's campaign on, Ivanhoe.

Recently, the Guelph Theatre managers held a benefit midnight show, in aid of Variety Village, a picture of the presentation was taken, with Ted and Rube Bolstad looking very much pleased about the results. The Mercury published a four-column picture, on an important page, of Ted and Chief Barker Bolstad, with a good story, all of which helps, what we call our objective, in relation to Good Public Relations.

HARRY F. WILSON, Capitol, Chatham, gained 2600 points in the 11th week, let us see what he did in Showmanship. First, this self-same Harry promoted a full-page contest in the Chatham News, at no cost to the

theatre. He promoted ten ads and received the remainder of the page free. The ten merchants' ads tie-in with the picture, asking various questions about Rome, for the picture which Harry was promoting was, When In Rome, MGM, (Van Johnson, Paul Douglas).

Later in the week, the Chatham News published a story listing names and addresses of all the winners of the Contest.

On What Price Glory, directed by John Ford, Harry invited the Kent Regiment and Band to attend the opening night. They paraded to the theatre, and back to the armories after the show, putting on a little show of their own, all of which received space in the Chatham News. The Windsor Daily Star gave the Kent Regiment a write-up in its out of town editions, the following day, also, radio station CFCO made mention of the Regiment attending the film, on their news broadcasts, twice during the following day.

LES PRESTON of the Capitol, St. Thomas, received 2200 points in the 11th Stunt Week, and how did he obtain these 2200 points? Just let us examine his Showmanship drive.

Les has been going after the full-page spread, in the St. Thomas Times-Journal, in connection with the Friday Night Shopping promotion, in order to make his draw at the Capitol promote the picture which is playing at his theatre. The local radio station is giving the promotion plenty of radio plugs.

Les visited all the schools, and talked to the principals about, Ivanhoe, and the principals advised the students to see, Ivanhoe, at the Capitol. Les used the study-guides provided by MGM to boost his sales talk. The local High School, also, cooperated, and posted one-sheets on their bulletin boards. In two of the schools, black and white one-sheets were used for the Art Classes.

THE lobby of the Capitol used banners two weeks in advance of, Ivanhoe, with pennants, one-sheets and other ballyhoo accessories. Windows were arranged in Coffey's Smoke Shop, and in Wendell Holmes Book Store, telling the public about the wonderful book on, Ivanhoe, and the wonderful picturized version of this world-famous story.

The Western News Co. carried advertising banners on their trucks from London, the local hardware store carried cards on, Ivanhoe, as a tie-up with its archery equipment. The St. Thomas Library placed many of the colorful 11 x 14 inserts, supplied by MGM, at several important spots in and around the Library building. Now, you know why Les obtained 2200 points in one week of Showmanship.

W. K. TRUDELL, Capitol, London, 2100 points in the 11th week. Three weeks ago, Bill started his campaign rolling on the Republic, John Ford picture, The Quiet Man, and is credited with the same number of points which he earned in the second week. But Bill would naturally like to get into a new campaign, and the customers will not let, The Quiet Man go, and so, box-office-wise, the Famous Players Canadian, and everyone connected with the Capitol, are very happy about the hold-over figures, not overlooking A. W. Perry, Republic, Empire-Universal, John Ford.

Bill is, also, happy, but hold-overs interfere with an accumulation of points, and while in a hold-over there is a proviso, to allow the manager the same number of points as he obtained during the first week of a picture's showing, it does not give him an opportunity of a new campaign to, perhaps, top the number of points which have been allowed.

(Continued on Page 8)

**SEA-RAIDING, SKY-STREAKING STORY OF
THE NAVY'S BATTLE-STARRED CARRIERS!**

Aflame with the adventures of a red-hot
squadron of fighting men...roaring
into the heavens for a pay-off
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STERLING *starring* **RICHARD
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with KEITH LARSEN • BILL PHIPPS • Phyllis Coates • John Bromfield • William Schallert • Produced by WALTER MIRISCH
Directed by LESLEY SELANDER • Written by STEVE FISHER A MONOGRAM PICTURE

From **MONOGRAM** *Now!*

Toronto and District

BILL PRESS

Through Harold Roberts, headoffice manager of the real estate department, and Maurice Evans, Toronto lawyer, as a deputation, Famous Players Canadian Corp. has applied to the Hamilton Board of Control for a permit to make a \$150,000 Telemeter installation, including a 300-foot tower, at Hamilton.

Owners of TV receiving sets would have to pay \$150 for a Telemeter attachment but a roof aerial would not be necessary, according to the plans unfolded. Famous Players also asked for an exclusive franchise in the territory for the service.

Mayor Lloyd Jackson said the application would be given careful consideration by the board.

Graeme Fraser, assistant general manager of Crawley Films, Toronto, Montreal and Ottawa, has returned from a month's tour of the Canadian West when he addressed Advertising and Sales Clubs in many centres on the subject of "Canadian Advertising and Sales Go to the Movies."

Arch H. Jolley, executive secretary of the Motion Picture Theatres Association of Ontario is one who has been honored with an invitation to attend a testimonial dinner to Highways Minister George H. Doucett at the National Club, Toronto, Tuesday night, Dec. 2.

VANCOUVER NEWS

JACK DROY

Famous Players held a regional meeting of Alberta managers at Calgary, presided over by Larry Bearg, Western Division manager. With a new government in power at Victoria, exhibitors are hoping for a reduction of the B.C. amusement tax from 17 1/2 to 10 per cent which is the highest in Canada. Joseph Kane, Republic Producer-director here checking on sites for a lumber picture. The Quiet Man is breaking long run records with a nine week run at Vancouver, a four and a half week engagement at Victoria and a three week run at New Westminster.

Saskatchewan exhibitors have been promised reduced insurance rates when safety film comes into 100 per cent use. The Eaton's Good Deed Club held their annual Santa Claus meeting at the Orpheum. Thirty-five thousand kiddies were present and enjoyed a stage show and an hour of cartoons. Western Canada exhibitors are pointing out that carnivals sponsored by local organizations had become real competition to theatres.

Pete Myers, Canadian General Manager of Twentieth Century-Fox Corp. Limited, Toronto, attended an important two-day conference at the New York home office where announcements and discussions took place on the company's line-up of product for the next nine months.

The Imperial, Humberstone, will close Nov. 29 to undergo renovating and redecorating together with other changes. It will reopen Dec. 26 under a new policy of top first run pictures in the Port Colborne, Humberstone district.

The Centre at St. Catharines has booked "Pagliacci" for a one-day engagement Dec. 1 at prices scaling up to \$1 in the theatre's series of opera films. The advance ticket sale opened Nov. 19.

Miss Shirley Bolstad, beautiful daughter of Mr. and Mrs. R. W. Bolstad, is one of the season's debutantes. She is a student at McGill University and made her debut at the Saint Andrew's Ball on Nov. 28 in Montreal.

Election time has again rolled around for the Toronto Variety Tent

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and the nominations for next year's Crew included the following: Herb Allen, George Altman, C. J. Appel, R. W. Bolstad, Louis Davidson, J. J. Fitzgibbons, Jr., Lorne Green, Paul Johnson, Dan Krendel, Gordon Lightstone, H. S. Mandell, Ernie Rawley and W. A. Summerville, Jr.

Candidates for membership as Barkers include R. A. Batten of Shelly Films, George Miles of Winnipeg, Manager Grant Carson, Strand Theatre, Virginiatown, Ont., and Solly Cohen, projectionist of the Toronto Victoria, winner of a big sweepstakes prize earlier this year.

Alta. Theatre Association Meet In Calgary

At a meeting of the Alberta Theatres Association, held in the Palliser Hotel, Calgary recently, the exhibitors heard a report from Secretary Roy Chown on the meeting of the Motion Picture Council of Canada and unanimously agreed to accept, in principle, the plan to establish a Motion Picture Institute of Canada. The association members agreed to support the Institute and plan to send a circular to all members of their organization asking the full support of every Alberta exhibitor.

The meeting, which was well attended by exhibitors, held an election of officers and all members of the executive were returned to office for the ensuing year. The only change was the substitution of D. Barron of Calgary as a director to succeed D. M. Goldin who had resigned.

Present at the meeting were E. R. Hughes, deputy provincial secretary for Alberta and H. W. Burkell, chief theatre inspector for the province. They discussed with the members some changes in theatre regulations now under consideration.

Also present were R. W. Bolstad, L. I. Bearg, E. A. Zorn and James R. Nairn from Famous Players. Mr. Bolstad was invited to discuss the community antenna system and Telemeter and Mr. Bearg spoke on Cinerama.

The following officers were elected: Honorary presidents, Alex Entwistle, Edmonton and K. M. Leach, Calgary; president, A. W. Shackelford, Lethbridge; vice-presidents, Walter Wilson, Edmonton and Doug Miller, Tabor; secretary-treasurer, Leroy J. Chown, Calgary; assistant secretary, Don Men-

zies, Calgary; Directors, Miss H. H. Playle, Drumheller; Matt Park Calgary; D. A. Boyle, Macleod; D. Barron, Calgary; D. C. Fox, Pincher Creek; E. T. Lewis, High River; Lee Brewerton, Raymond; J. J. Lieberman, Edmonton; F. Christou, Banff; A. E. Staniland, Edmonton; Ralph Mitchell, Calgary; Arnold Entwistle, Edmonton; W. Pilkie Jr., Vermilion; Harry Cohen, Calgary and William Ramsay, Canmore.

In the evening, members of the Alberta branch of the Canadian Motion Picture Pioneers, gathered in the dining room of the Palliser Hotel for their annual meeting. Pioneers came from all parts of the province to attend the session and they elected the following officers:

President, Harry Boyce, Lethbridge; 1st vice-president, Roly Keil, Edmonton; 2nd vice-president, Joe Godfrey, Picture Butte and secretary, Ralph Neill, Calgary.

The Pioneers again lauded the work of Toronto's Variety Club and again voted \$100 for the Heart Fund of Variety.

The New

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Color by Technicolor • An Edmund Grainger
Production • Starring Robert Newton • Linda
Darnell • William Bendix • Keith Andes
NATIONAL RELEASE DEC. 25

"MONTANA BELLE"

Jane Russell as "MONTANA BELLE" • Co-star-
ring George Brent • In Trucolor • With Scott
Brady • Forrest Tucker • Andy Devine • Pro-
duced by Howard Welsch • Associate Producer
Robert Peters
NATIONAL RELEASE NOV. 11

Walt Disney's "PETER PAN"

A New Achievement in
Cartoon Entertainment
Color by
TECHNICOLOR
KEY-CITY PRE-RELEASE IN FEB.

"BEAUTIFUL BUT DANGEROUS"

Howard Hughes presents Robert Mitchum •
Jean Simmons • Arthur Hunnicutt in "BEAU-
TIFUL BUT DANGEROUS" with Edgar Buch-
anan • Wallace Ford • Raymond Walburn
NATIONAL RELEASE FEB. 27

"ANGEL FACE"

Howard Hughes presents Robert Mitchum •
Jean Simmons in "ANGEL FACE" co-starring
Mona Freeman • Herbert Marshall
NATIONAL RELEASE FEB. 11

Samuel Goldwyn's "HANS CHRISTIAN ANDERSEN"

Samuel Goldwyn presents "HANS CHRISTIAN
ANDERSEN and the Dancer" • Color by Tech-
nicolor • Starring Danny Kaye and Farley
Granger and introducing Jeanmaire
PRE-RELEASE NOV. 24

"ANDROCLES AND THE LION"

Gabriel Pascal presents Bernard Shaw's
"ANDROCLES AND THE LION" starring Jean
Simmons • Victor Mature • Robert Newton •
Maurice Evans and Alan Young as 'Androcles'
• With Elsa Lanchester • Reginald Gardiner •
Gene Lockhart • Produced by Gabriel Pascal
NATIONAL RELEASE OCT. 28

"NEVER WAVE AT A WAC"

Frederick Brisson presents Rosalind Russell •
Paul Douglas • Marie Wilson in "NEVER WAVE
AT A WAC" • An Independent Artists Picture
NATIONAL RELEASE JAN. 16

"FACE TO FACE"

Huntington Hartford presents "FACE TO
FACE" • A Duo-Drama comprising James
Mason in "THE SECRET SHARER" by Joseph
Conrad with Gene Lockhart • Michael Pate
and Robert Preston in "THE BRIDE COMES
TO YELLOW SKY" by Stephen Crane • Intro-
ducing Marjorie Steele with Minor Watson
RELEASED NOV. 14

RKO
RADIO
PICTURES

Titles and Release Dates subject to change.

CENTRE PAGES

RAY PRESENTS

(Continued from Page 3)

IN THE final 13 weeks' showing on total points, the campaigner may lose his position, therefore, I am suggesting to Dan Krendel, that where holdovers have been made, the manager be allowed, not the same number of points which he has obtained during the first week of his campaign, but twice the number of points, for certainly, a campaign which is strong enough to send a picture into hold-over playing-time is twice as good as a campaign which does not accomplish a hold-over.

I concede that not all pictures have the kind of legs which will keep them on a run, but irrespective of whether their legs are made for racing or not, a good Showmanship campaign is always good, in providing a "second wind" for a picture on a run.

Bill has, during the 11th week, started his campaign for a return engagement on the Cecil B. DeMille, Paramount, Greatest Show On Earth.

Jim McDonough, Tivoli, Hamilton, who garnered 1700 points in the 11th week, is in his third week with, *The Quiet Man*. Jim had covered Hamilton so well that Hamilton was fully aware of the merit of *The Quiet Man*; still Jim thought he wouldn't let a good man down, so he made a tie-up with *Beautyland Salon*, and obtained credits in a 450-line display advertisement, in the *Hamilton Spectator*, which included a photograph of Maureen O'Hara, *Quiet Man*, and Tivoli Theatre mention. Radio Station CKOC featured music from, *The Quiet Man* on Casino, a big give-away show. Jim supplied consolation prizes in the form of passes. The hold-over advertisement on *The Quiet Man*, was so unusual and eye-compelling that no one reading the page, on which it appeared, could possibly overlook it.

I WOULD like to carry on with the stunts, which the other Famous Players managers introduced, and which won prizes for them, as well as points, but who has the time, and the magazine-space available to cover all the Showmanship effort, on which I have a report? Eventually, I will try to catch up, because, I would like the producers to see how their pictures are being sold, the head office of the Distributors, in New York, and to particularly bring this Showmanship to the attention of the Head Office of Famous Players Canadian Corp. in Toronto, and other head offices of circuits.

It is good for the Showmanship of every company, in exhibition, in distribution, to note how product is being handled by Showmen, it is good for exhibitors to note that irrespective of the magnitude and quality of a picture, the effort which is made to

let the public know all about the bigness of such a picture, or pictures.

How then, can an exhibitor, who cannot possibly get an *Ivanhoe*, or *The Quiet Man*, every week of the year, expect good box-office returns when he just lets the picture go on the screen of his theatre, and out it goes, despite its merit and quality, unheralded and unpublicized?

IT IS a pity that good product is so wasted, and I say wasted, because such a picture may never come back to that town again. I concede, that not all pictures lend themselves to Showmanship Campaigns, but many have values which could be exploited, and it is not necessarily the pictures, in a town, which play the best house which have an exclusive monopoly on merit.

No producing company, no distributing company can remain in business, if such companies get into a rut, and do not look for new angles in production and distribution. The same applies to exhibition. The world around us cannot change as much as it is doing, as we observe such changes, and we, in Motion Pictures, remain static.

The same old story in the same old way will not do, today, because we get in the way of those who have thought up something

new, and unless we hold our place, we will be, "gone with the wind," just a blow-out, unrelated to the title of this everlasting picture.

MANY of us exercise our body, we swim, we golf, we motor, we walk, we participate in sports, we keep the tone of our physical body up, by going to the Gym so many times a week, we swallow vitamin pills, but how many of us exercise our brain to keep up the tone of its condition?

A brain, which is not exercised, is like a Conscience which does not function, it atrophies, it becomes flabby, listless, lazy, and no fit abode for a Divine Spirit which seeks ever to talk to us face to face.

Showmanship in production, in distribution, in exhibition, showmanship in advertising, publicity, exploitation is the best Vitamin which we, as Show Folks, can take to keep what we have progressively good.

Take a look at United Artists, examine this company's position today, and where it stood about a year and a half ago. The men who took hold of the Chaplin, Pickford deal had no prize-package given to them, they had to dig in with rolled-up sleeves, and what they have accomplished is not only good for them, but good for the whole motion picture industry, an inspiration to all of us, to realize that where there is life, there is always hope, hope which is akin to faith; and faith which can make a cripple walk.

Honor Goldwyn for Hans Christian Andersen

More than 150 representatives of national and local organizations met in New York Nov. 18 to honor Samuel Goldwyn for his production of "Hans Christian Andersen."

The tribute was extended to Mr. Goldwyn at luncheon ceremonies held at the Hotel Plaza under the sponsorship of the New York City Federation of Women's Clubs and the Motion Picture Councils of Greater New York.

The event was unique in that it marked the first time that these civic organizations have jointly singled out a motion picture and its producer for special honors. Present at the luncheon and joining in the high commendation for the picture were representatives of the 13 national organizations who preview and rate films for an aggregate membership throughout the country of over 40 million women.

Mrs. Charlotte Baruth, president of the New York City Federation of Women's Clubs, declared that in the long list of distinguished photoplays produced by Mr. Goldwyn, none surpassed Hans Christian Andersen as outstanding family entertainment.

"Every family in America," she told Mr. Goldwyn, "will love your motion picture for its enchanting and inspiring story, its delightful music, its spectacular ballet sequences and for the overall beauty of the production."

Mr. Goldwyn told the group that his decision to make the picture 16 years

ago stemmed from his conviction that "the great Danish story-teller represents a wonderful and simple philosophy of life — a philosophy that's based on life itself."

"Andersen believed that everyone has within himself the faculty for deriving happiness out of life, if only he utilizes that faculty," said Mr. Goldwyn.

"Happiness," he added, "doesn't have to depend on worldly success. Those who see the picture will learn that happiness, joy and satisfaction can be achieved just out of living."

Mr. Goldwyn disclosed that he has been so inspired by the delight and fascination of children who have already seen the picture, that he has decided to make prints of the film freely available to audiences of underprivileged children, newsboys, shut-ins, orphans and others in all the cities of the world who might normally be deprived of the opportunity or means of seeing the picture.

26 DAYS TILL CHRISTMAS!

ALL THESE GREAT 20th ATTRACTIONS AVAILABLE FOR THE HOLIDAYS!



The Greatest Musical Show on Earth!



JOHN PHILIP SOUSA'S
STARS AND STRIPES FOREVER

TECHNICOLOR

STARRING

CLIFTON WEBB

CO-STARRING

DEBRA PAGET • ROBERT WAGNER

*Another Great Story
by the Author of "Rebecca"!*

TWO-TIME ACADEMY AWARD WINNER

OLIVIA de HAVILLAND

in DAPHNE du MAURIER'S

**MY COUSIN
RACHEL**

—and wait till you discover
RICHARD BURTON



Sensation of the Industry!

ERNEST HEMINGWAY'S

**THE SNOWS OF
KILIMANJARO**

TECHNICOLOR

Gregory

Susan

Ava

Starring

PECK • HAYWARD • GARDNER

*The Big Musical About The
Bad Girl of Show Business!*

**THE
"I DON'T CARE"
GIRL**

TECHNICOLOR

STARRING

MITZI GAYNOR



*Jennifer Jones' Biggest Smash
Since "Duel in the Sun"!*



JENNIFER JONES
CHARLTON HESTON
KARL MALDEN

IN

**RUBY
GENTRY**

A Bernhard-Vidor Production • Released by 20th Century-Fox

**THERE'LL BE
NO XMAS
LIKE A 20th
CENTURY-FOX
XMAS!**



LIMELIGHT

(Continued from Page 1)

presses the everlasting beauty, faith and immortality of the Spirit.

No medium of art could have been used to better advantage than Ballet for the story of *Limelight*, and it is difficult for me to imagine any other person than Claire Bloom as the ballerina of *Limelight*.

Claire Bloom is a sensitive, beautiful, delicate little creature, to whom Charles Chaplin has paid a distinct tribute, by placing upon her narrow shoulders so much of his story, which meant the success of his picture, and who must have delighted the heart and the eyes of Charles Chaplin, with her artistry, as she has the old, the loyal and the new followers of Charles Chaplin.

There are several moments in *Limelight*, that is they seem like moments, for joy always appears to be of such short duration, which lift *Limelight* into a state of hilarious laughter, as an example, when Calvero wins over his landlady into permitting the ballet-dancer to remain in his room, again when Calvero's memories take him back to the days of his success and still again, when he appears for the Calvero Benefit Show. In one scene, he is assisted by Buster Keaton as his piano accompanist, and as we watch the sheets of music slipping off the piano, the tuning up for the violin solo, the tripping, through which Calvero shortens his leg, and still again, the scene of the exhibition of the trained fleas, these bring us back to those days of Charlie's earlier pictures, when patrons literally "rolled in the aisles" with laughter.

I should tell you the story of *Limelight*, and since it can be briefly told, here it is. A comedian, finds himself suddenly becoming an old-timer, he is discouraged, and learns that he can no longer lose himself in his clowning, sufficiently to be funny, unless he is half-drunk. But the doctor has warned him, that he must not drink, because of a heart condition. No drink and the audiences walk out on him.

Coming home, half-drunk, to his dingy rooming-house, as he is going upstairs to his room, he smells gas. He smells his hands, he examines the soles of his shoes, the implication is obvious, as it is funny, something smells to high heaven. In impolite language, something stinks, and during the business of discovery, we are enjoying the hunt with laughter, Calvero suddenly discovers, that the vicious odor is coming from one of the rooms, off the hallway. The little ballet-dancer has opened the gas-jets and is found unconscious.

Calvero gets a doctor, and in order to protect the girl from a police-investigation, he nurses her back to life and health in his own room.

The little ballet-dancer wishes to die, because she has found life cruel and

futile, and her state of mind has brought on what she thinks is a paralysis of her limbs which has prevented her from dancing.

Calvero tries to teach her that life is beautiful, that she has everything for which to live, and her gratitude to him, for bringing her back to life, takes on the color of love. But, Calvero knows, that the years which divide them, can never permit them to be joined as man and wife, and as he helps her to find herself, fame and love, she, too, helps him, through her success, to make his final grand Exit as the great Calvero.

Charles Chaplin Jr. is the young composer, who provides the real love-interest, introduced with artistry into this story, and played by young Chaplin with fine feeling, understanding and restraint.

There is at the finale of *Limelight*, a very touching and beautiful scene, Calvero has brought down the house, in show business vernacular, but he has a heart attack and is dying, while his little ballet-dancer is giving her big ballet-number.

Calvero asks to be taken to the wings to watch his little ballerina, and his old friends, the other artists, carry him on the couch, on which he has been placed, to one of the stage entrances.

The little ballerina looks like a Spirit in spiral movement, as she moves across the stage, and the old clown, watching her, closes his eyes never to reopen them again on earth.

If I wished to be imaginative, to

believe, that here is an example of Chaplin's poetical and mystical symbolism, I could read into this scene, that the Spirit of the old Calvero was the spirit of that dance, that as age, and death come, that which we have of beauty knows no age or death, it remains alive, blithe, joyous, young and always a vision of beauty.

Charles Chaplin has been making us laugh, since those days when the only laughter heard in a theatre came from the audience, and the Silver Screen was silent, saying what it had to say with titles and in pantomime.

Three generations, since the birth of the Infant Industry, have watched Charles Chaplin in motion pictures. As I watched him, today, in *Limelight*, there was a mellowness about his work, also, in his story of *Limelight*, and certainly there was a crescendo of achievement.

Who misses *Limelight* misses a fine story of life, who misses *Limelight* misses something beautiful, who misses *Limelight* misses a very fine example of Screen Art, who misses *Limelight* misses delightful entertainment, who misses *Limelight* misses an opportunity to see Claire Bloom, who will become a world-famous stage and screen star, who misses *Limelight* misses Charles Chaplin at his best.

Limelight is now in its second week at the Odeon-Carlton, and Odeon is most fortunate in having secured such a plum. United Artists are the distributors, which should make Charles Chaplin feel very much at home. I would be negligent, if I did not mention the music, it sang its way through the picture in perfect harmony.

Fox's "My Cousin Rachel" To Have Christmas Premiere

"My Cousin Rachel," Twentieth Century-Fox suspense drama based on best-selling novel by Daphne du Maurier, will be one of the gifts unwrapped in New York Christmas morning when the Nunnally Johnson production, starring Olivia De Havilland, has its world premiere at the Rivoli Theatre.

The December 25th opening of the picture, set back from 1953 in order to make it eligible for the Academy Award and the New York Film Critics Award, will introduce to American film goers Richard Burton, one of England's top stage stars whom West Coast preview audiences acclaimed as one of the major acting discoveries of recent years.

Directed by Henry Koster from a screenplay by Johnson, "My Cousin Rachel" marks the 35th picture for Miss De Havilland, a two-time Oscar winner whose last appearance for Fox was in the highly-successful *The Snake Pit*. The actress was Miss du Maurier's choice for the title role.

A native of Wales, Burton was seen on the Broadway stage in "The Lady's Not For Burning," and was signed to a ten-picture contract by Fox production chief Darryl F. Zanuck on the

strength of his work opposite Miss De Havilland. He is currently before the cameras in *The Desert Rats*.

ALLIED ARTISTS

Steve Broidy, president of Allied Artists and the parent company Monogram, has announced that following the annual meeting of stockholders the board of directors voted a new membership to join the prevailing directorate.

Named was Harold Mirisch, company vice-president.

Including Mirisch, the re-elected board is Broidy, G. Ralph Branton, Arthur C. Bromberg, George D. Burrows, W. Ray Johnston, Edward Morey, Herman Rifkin, Norton V. Ritchey and Howard Stubbins.

CAPITAL STORY

By BILL McLAUGHLIN

White Continent, a record in color film of the joint Norwegian-British-Swedish expedition to Queen Maud Land in the Antarctic, was one of six films shown last week at a meeting of the Science Film Group of Ottawa. Also on the program was the

Pasteur Institute film, Globules du sang Humain, and the British-made Atoms at Work. There will be no December meeting of the group. Next film showing will be held in the auditorium of the National Museum on Monday, January 19.



Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
What Price Glory (20th-Fox) with James Cagney.

LOEW'S
The Prisoner of Zenda (MGM) Technicolor with Stewart Granger.

UPTOWN
The Raiders (E-U) Technicolor with Richard Conte.

SHEA'S
Second Week. Monkey Business (20th-Fox) with Cary Grant.

EGLINTON
Cleopatra (Para.) with Claudette Colbert.

UNIVERSITY
The Snows of Kilimanjaro (20th-Fox) Technicolor with Gregory Peck.

NORTOWN
Tenth Week. The Quiet Man (Rep.) Technicolor with John Wayne.

ODEON-CARLTON
Second Week. Limelight (UA) with Charles Chaplin.

HYLAND
Hamlet (JARO) with Laurence Olivier.

TIVOLI & CAPITOL
Just For You (Para.) Technicolor with Bing Crosby.

DOWNTOWN
Bela Lugosi Meets A Brooklyn Gorilla (Alliance) with Duke Mitchell.

MONTREAL

CAPITOL
Sudden Fear (RKO) with Joan Crawford.

LOEW'S
Second Week. The Snows of Kilimanjaro (20th-Fox) Technicolor with Gregory Peck.

PALACE
Dreamboat (20th-Fox) with Clifton Webb.

SNOWDON-OUTREMONT
Second Week. O. Henry's Full House (20th-Fox).

PRINCESS
The Crimson Pirate (WB) Technicolor with Burt Lancaster.

IMPERIAL
Toughest Man In Arizona (Rep.) Color with Vaughn Monroe.

AVENUE
The Lost One (Col.) with Nelly Corradi.

KENT
The River (UA) Technicolor.

SYSTEM
Flyina Tigers (Rep.) with John Wayne.

ALOUETTE
46 Semaine. Le petit de Don Camillo with Fernandel.

WINNIPEG

CAPITOL
Second Week. The Greatest Show On Earth (Para.) Technicolor with Betty Hutton.

ODEON
Limelight (UA) with Charles Chaplin.

GAITY
Glory Alley (MGM) and Lovely to Look At (MGM) Technicolor.

VALOUR
Can of Evil (UA) with James Mason.

LYCEUM
Denver & Rio Grande (Para.) Technicolor with Edmond O'Brien.

DOMINION
The Green Glove (UA) and Anything Can Happen (Para.)

GRAND
Fighter Squadron (WB) with Edmond O'Brien.

MET
Because You're Mine (MGM) Technicolor with Mario Lanza.

GARRICK
Second Week. Lost In Alaska (E-U) with Abbott and Costello.

RIALTO
Give My Regards to Broadway (20th-Fox) with Dan Dailey.

VANCOUVER

VOGUE
Limelight (UA) with Charles Chaplin.

CAPITOL
Because You're Mine (MGM) Technicolor with Mario Lanza.

STRAND
My Wife's Best Friend (20th-Fox) with Anne Baxter.

ORPHEUM
The Snows of Kilimanjaro (20th-Fox) Technicolor with Gregory Peck.

CINEMA
Lovely to Look At (MGM) Technicolor with Kathryn Grayson.

STUDIO
Fourth Week. O'Henry's Full House (20th-Fox).

PLAZA
Second Week. The Sniper (Col.) with Adolphe Menjou.

PARADISE
The Fighter (UA) with Richard Conte.

CALGARY

CAPITOL
Held Over. Because You're Mine (MGM) Technicolor with Mario Lanza.

PALACE
Held Over. The Snows of Kilimanjaro (20th-Fox) Technicolor with Gregory Peck.

GRAND
Willie & Joe Back At The Front (E-U) with Tom Ewell.

UPTOWN
Limelight (UA) with Charles Chaplin.

STRAND
Held Over. The Quiet Man (Rep.) Technicolor with John Wayne.

SAINT JOHN

CAPITOL
The Big Sky (RKO) with Kirk Douglas.

PARAMOUNT
Somebody Loves Me (Para.) Technicolor with Betty Hutton.

STRAND
Blue Blood (Mono.) Color with Bill Williams.

20th Century-Fox's *The Snows of Kilimanjaro* is playing a road-show engagement at the Regent Theatre. Manager Bill Cullum's prices for this showing of the screen version of Ernest Hemingway's new book are 75c for matinees and \$1 in the evenings. Children are admitted anytime for 35c and all prices include amusement tax.

Mrs. Arthur Fitzgibbons and her daughter, Michele, of Winnipeg, have arrived to spend some time with the former's parents, Dr. and Mrs. Horace Viau. Mrs. Fitzgibbons is a daughter-in-law of J. J. Fitzgibbons, president of Famous Players Canadian Corporation.

The Quiet Man will end its second month of continuous showings at the Elgin Theatre this weekend. No sign yet when this record-breaking run will end, but when it does it will be followed by a picture all Ottawa is waiting for — Columbia's *The Happy Time*. Manager Ernie Warren also is doing all right with his Little Elgin presentations. British-made *Mr. Denning Drives North* is the current offering and now on its second week.

Maritime News

By ALICE L. FAIRWEATHER

An extensive campaign is being heard and seen in Saint John on the Penny Princess Contest at the Strand, Odeon Theatre. K. Clowes, manager has tied the contest in with eight Saint John merchants and several excellent window displays have resulted. The idea is also sponsored by Radio Station CFBC which plugs the news regularly day and evenings. A stage broadcast for three evening shows with Bill Toner, a very popular announcer is planned when the contestants will parade before the judges. Prizes amounting to \$800 have been offered as well as the chance of the National prize of a trip to England.

The Casino Theatre at Halifax is energetically pushing the Penny Princess picture of J. Arthur Rank's Company and the accompanying contest. D. W. Smith is manager of the Casino.

Perkins Have Fine Display

Perkins Electric Company Limited had a fine display of G. B-Kalee Projection and Sound Equipment in a suite at the King Edward Hotel in conjunction with the meeting of The Motion Picture Theatre Owners' Association. Refreshments were served and an enjoyable time was had by all.

ALAN LADD

as Jim Bowie,
the Louisiana
bayou man...
with a challenge
on his lips -
and his name
on a knife.

VIRGINIA MAYO

as the shameless
belle of Natchez--
with a weapon
all her
own!

The Iron Mistress

COLOR BY
TECHNICOLOR

WITH JOSEPH CALLEIA SCREEN PLAY BY JAMES R. WEBB FROM THE NOVEL BY PAUL I. WELLMAN  MUSIC BY MAX STEINER PRODUCED BY HENRY BLANKE DIRECTED BY GORDON DOUGLAS

N.B.

THANKS ALL YOU SWELL EXHIBITORS
FOR THE DATES YOU ARE GIVING US DURING
HASKELL MASTERS CLEAN-UP WEEK Jan. 11 Thru 17

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POPULARITY
CHAMPION
BY MODERN
SCREEN!
(4,500,000
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best-selling saga
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